2024 AP® 3-D Art and Design

Sustained Investigation

Analytic Scoring Rubric and Score Rationale

Row C–Score 1

Written Evidence

Sustained Investigation

Identify the inquiry that guided your sustained investigation.	Response: I examined the concept of environments, in both a literal and figurative sense, and the relationships between objects and their surroundings. My work investigates how living organisms are shaped by their environment, how they shape that environment in turn, and how we conceptualize 'living' as a category. History, ecology, and anthropology are central to these themes, and interweave the ways human cultures reflect the spaces they inhabit. These subjects synthesize into a complex web of connection that reveals the past, present, and future of our planet, and our species.
Describe ways your sustained investigation developed through practice, experimentation, and revision.	Response: Though I initially intended to examine 'environments' in a literal sense, through the variety of ecosystems and cultures that inhabit them, I quickly became fascinated by the more figurative roles environments play in human culture and history. I researched folktales and mythology from both an academic and audience perspective, and investigated how speculative media reflects our conceptions of humanity. This lead to an exploration of historically unique environments and settlements that have become mythologized, and the possible futures of human settlements.

Image 1

Sustained Investigation

Height: 7.5

Width: 4

Depth: 1

Materials:

High Fire Stoneware, Velvet

Underglaze, Slump Mold

Process(es):

Slab Rolling, Carving, Painting, Mold,

Cone 06 Kiln Firing

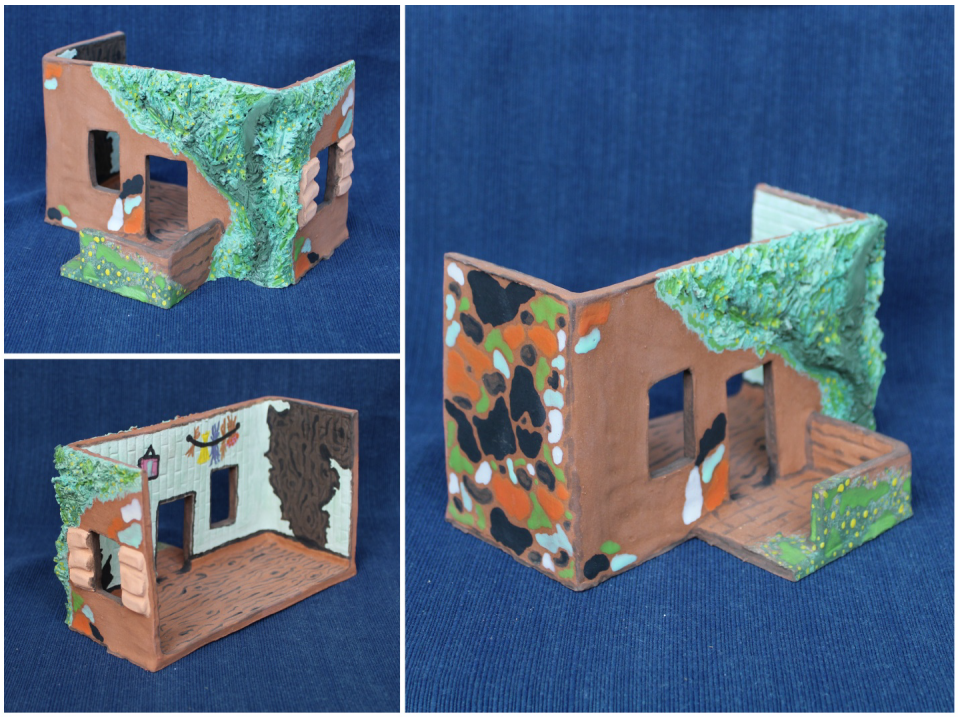

Image 2

Sustained Investigation

Height: 5

Width: 9

Depth: 6

Materials:

High Fire Stoneware, Stoneware Slip, Texture Mat, Velvet Underglaze, Gloss Underglaze

Process(es):

Pattern Drafting, Painting, Textural Sculpting, Slab Rolling, Cone 06 Kiln Firing

Image 3

Sustained Investigation

Height: 6

Width: 6

Depth: 9

Materials: High Fire Stoneware, Glaze

Process(es):

Additive Sculpture, Carving, Hollowing, Cone 06 Kiln Firing, Glazing, Cone 05 Kiln Firing

Citation(s):

https://guides.library.harvard.edu/c.php?g=1153484&p=8418669

Image 4

Sustained Investigation

Height: 7.5

Width: 4

Depth: 1

Materials:

High Fire Stoneware, Velvet Underglaze, Gloss Glaze, Slump Mold

Process(es):

Slab Rolling, Painting, Glazing, Mold, Cone 06 Kiln Firing

Image 5

Sustained Investigation

Height: 4.75

Width: 4.75

Depth: 1

Materials:

Reclaimed Stoneware Clay, Velvet Underglaze, Gloss Glaze

Process(es):

Wheel Throwing, Painting, Glazing, Cone 06 and 05 Kiln Firing

Image 6

Sustained Investigation

Height: 8

Width: 4.5

Depth: 1

Materials:

High Fire Stoneware, Slump Mold, Tracing Paper, Velvet Underglaze, Gloss Underglaze

Process(es):

Illustration Transfer, Surface Design, Mold, Slab Rolling, Painting, Cone 06 Kiln Firing

Citation(s):

https://blogs.bl.uk/digitisedmanuscripts/2020/04/medieval-rabbits-the-good-the-bad-and-the-bizarre.h

Image 7

Sustained Investigation

Height: 4

Width: 3

Depth: 3

Materials:

High Fire Stoneware, Velvet Underglaze, Glaze

Process(es):

Hand Sculpting, Painting, Hollowing, Glazing, Cone 06 and 05 Kiln Firing

Citation(s):

http://www.visual-arts-cork.com/images-history/turoe-stone1.jpg

Image 8

Sustained Investigation

Height: 3.5

Width: 7

Depth: 10

Materials:

High Fire Stoneware, Velvet Underglaze, Low Fire Gloss Glaze

Process(es):

Hand Sculpting, Additive and Subtractive Sculpting, Hollowing, Carving, Painting, Texture, Kiln

Citation(s):

https://www.britannica.com/topic/Hel-Norse-deity

https://www.britannica.com/topic/Fenrir

Image 9

Sustained Investigation

Height: na

Width: na

Depth: na

Materials:

High Fire Stoneware, Velvet Underglaze, Low Fire Gloss Glaze

Process(es):

Hand Sculpting, Additive and Subtractive Sculpting, Hollowing, Carving, Painting, Texture, Kiln

Citation(s):

https://worldhistoryedu.com/ragnarok-norse-mythology/

Image 10

Sustained Investigation

Height: 4

Width: 4

Depth: 9.5

Materials:

High Fire Stoneware, Velvet Underglaze, Gloss Underglaze, Low Fire Gloss

Process(es):

Hand Sculpting, Hollowing, Painting, Cone 06 Kiln Firings

Citation(s):

https://en.wikipedia.org/wiki/Anglerfish

Image 11

Sustained Investigation

Height: na

Width: na

Depth: na

Materials:

High Fire Stoneware, Velvet Underglaze, Gloss Underglaze, Low Fire Gloss

Process(es):

Hand Sculpting, Hollowing, Painting, Cone 06 Kiln Firings

Citation(s):

https://en.wikipedia.org/wiki/Anglerfish

Image 12

Sustained Investigation

Height: 0.5

Width: 5.5

Depth: 14

Materials:

High Fire Stoneware, Plaster Mold, Velvet Underglaze

Process(es):

Slab Roller, Mold, Painting, Cone 06 Kiln Firing

Citation(s):

https://guides.library.harvard.edu/c.php?g=1153484&p=8418669

Image 13

Sustained Investigation

Height: na

Width: na

Depth: na

Materials:

High Fire Stoneware, Plaster Mold, Velvet Underglaze

Process(es):

Slab Roller, Mold, Painting, Cone 06 Kiln Firing

Citation(s):

Slab Roller, Mold, Painting, Cone 06 Kiln Firing

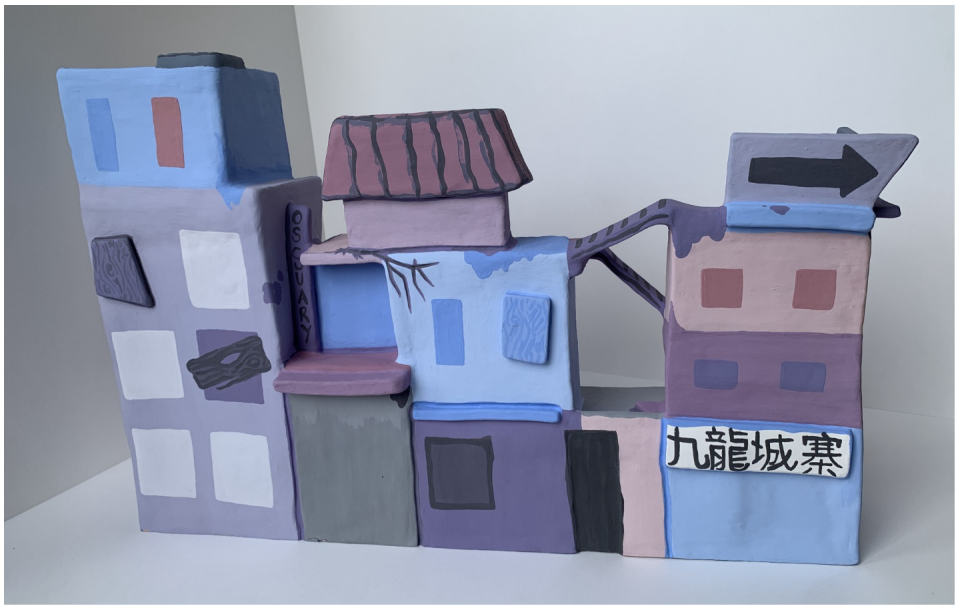

Image 14

Sustained Investigation

Height: 11

Width: 17

Depth: 3.5

Materials:

High Fire Stoneware, Velvet Underglaze

Process(es):

Sketching, Research, Slab Rolling, Hand Building, Painting, Cone 06 Kiln Firing

Citation(s):

https://99percentinvisible.org/episode/episode-66-kowloon-walled-city/ City of Darkness, book

Image 15

Sustained Investigation

Height: 4

Width: 12

Depth: 4

Materials:

Found Objects (Camera, Cassette), Air Dry Clay, Acrylic Paint, Acrylic Sealant

Process(es):

Deconstructing Camera and Cassette, Additive Sculpting, Painting

Citation(s): Alien (Movie, 1979)

Analytic Scoring Rubric Row C: Materials, Processes, and Ideas		
1	**2**	**3**
Little to no evidence of **visual relationships** among materials, processes, and ideas.	**Visual relationships** among materials, processes, and ideas are **evident**.	**Visual relationships** among materials, processes, and ideas are **evident** and **demonstrate synthesis**.

Score Rationale

The sustained investigation provides little evidence of visual relationships among materials, processes, and ideas. Though the written evidence contains an array of ideas, the writing reveals that the work examines “how living organisms are shaped by their environment, how they shape that environment in turn, and how we conceptualize ‘living’.” Images 1 and 5 display organic shapes on simplistic ceramic forms representing organisms. A better attempt is evident in Image 2; the painted shapes and textural, plant-like growth appear to overrun an open-air building structure. Nonetheless, the representation of organisms does not influence the form’s composition.

Furthermore, while there is some evidence of moderately skilled use of clay as a material, how organisms would alter the characteristics of the form or the way it occupies an environment is not adequately addressed. Instead, as part of the conceptual process, it is apparent that rendered organisms are an afterthought to a form first brought to completion. Other works (Images 3 and 10) appear to be void of any meaningful visual relationships among materials and processes nor convey an idea beyond the representation of a singular subject. Overall, there is little evidence of visual relationships among materials and processes to communicate ideas.

Image 3

Image 5